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REGISTRATION BUREAU FOR DRAUGHTSMEN.

This bureau is established for the use of architects wanting draughtsmen and draughtsmen wanting positions, free of expense to either party.

All draughtsmen wishing positions must register in person in this office and answer the following questions:

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Age?

Married or single?

Experience?

Name and address of last employer?

Salary expected?

References?

All architects wishing draughtsmen are invited to use this bureau.

PROFESSIONAL COMMENT.

ONE of the few responsibilities still left by the charter to the Board of Aldermen of the city of New York, besides granting premits for barber poles and peanut stands, is that of "Amending the Building Code from time to time," and some few weeks ago the following resolution passed the Board:

"Resolved, That, in pursuance of Section 407 of the Greater New York Charter, the Building Committee of this Board be and it hereby is directed to prepare and report to this Board a 'Building Code,' in amended and revised form, providing therein for all matters concerning, affecting or relating to the construction, alteration, and removal of buildings or structures erected, or to be erected, in the city of New York; and it is further

"Resolved, That for the purpose of properly preparing said Building Code the said committee be and it hereby is authorized to engage the services of the following experts, each of whom shall be a resident of the city of New York, and shall have been engaged not less than five years in his respective calling, to wit: A builder, an ironworker, a mason, a carpenter, a plumber, an architect, a civil engineer, a sanitary engineer, a physician, and a lawyer, which said experts shall be paid a reasonable compensation for the services to be rendered by them, the compensation to be fixed by this Board after the service has been completed."

The resolution was "conspicuously published" in the *City Record* and a few trade journals, where it naturally escaped the notice of the most of the people affected; but fortunately one member of the New York Chapter saw it and called President Post's attention to the unsatisfactory and unscientific method of revision called for in these resolutions as well as to the important fact that under the provisions of the charter the resolution became effective without reference to the Mayor. Prompt action was necessary and President Post took it. A conference was called of the executive heads of the New York Chapter, A. I. A., The Architectural League of New York, The Society of Beaux-Arts Architects, and the Society of Columbia University Architects, and a joint memorial was drawn up and forwarded to Alderman Grifenhagen, the chairman of the Committee on Buildings, protesting against the method of procedure outlined by the resolutions, and asking that a commission be appointed consisting of three architects, two engineers, two builders, and one lawyer, and that the Architectural Societies be consulted in making these appointments as the bodies best qualified to act. This did not end the Chapter's activity however, as a special meeting was held on February fourteenth, to consider the matter of the building code which was, addressed by Mr. Rudolph Miller, the Chief-Engineer of the Bureau of Buildings, on the subject of "What Constitutes a Satisfactory Building Law." Before the meeting adjourned the Chapter endorsed the action taken by the conference of the officers of the four societies, and arranged for each member of the Chapter to be furnished with a copy of the memorial with the request that he forward it to the Alderman of his district with his individual endorsement. The President was also authorized to appoint a special committee of five on Building Code with instructions to proceed with the formulation of a satisfactory ordinance which, if advisable, could be urged as a substitute for one which might be drafted by the commission appointed under the resolution of the Board of Aldermen. At this writing we are informed that the appointments called for by the Board's resolution have not been made — and it looks as if the action of the conference may have the effect of at least calling a halt to the present unsatisfactory programme.

The profession generally agrees that no more competent and conscientious official ever administered the New York Building Code than Rudolph Miller. Politics may have influenced the several heads of the Bureau under whom he has served, but no one has

ever been able to charge that any ulterior motives ever entered into the many decisions which he has been compelled to make in the discharge of his duties. The most important questions which the architect has to decide actually come before the Chief Engineer for adjudication. The permit in its important structural particulars is the voice of the Superintendent, but the hand of the Chief Engineer. Mr. Miller was, therefore, listened to with the utmost respect; and it is noticeable that the principle which he conceived to be the basis of any satisfactory building law, was one which has been strenuously opposed in the past by the men and influences controlling the New York Chapter, in their opposition to the proposed licensing acts, which they have helped to kill. Mr. Miller stated that it was conceded on all sides that the present law was antiquated and cumbersome, that instead of dealing in principles, it dealt in details, but he reminded his hearers that the Building Bureau had to examine drawings made by uneducated speculative builders as well as by carefully trained architects. The law must apply to both and he regretted to state that many of the drawings submitted for approval, even from offices of a good reputation, were of a character highly discreditable to the architectural profession. No law based on broad principles could be successfully administered until some legal responsibility was placed upon the architect. At present there was no such responsibility and any new law in this particular must continue to deal in details. Mr. Miller further considered that it was absolutely essential to the proper preparation of a new code that one member of the Code Commission should represent the Bureau of Buildings, as only such a man could be familiar with the difficulties of administration. He presumed that the relative value of the architect and engineer in the eyes of the framer of the resolution which passed the Board of Aldermen, was indicated by the order of precedence established therein, and he was willing to accept second place for his profession, as he believed that the major part of such a commission should be drawn from the architects, and he further believed that the majority of the commission should be composed of architects, as they were best able to deal with the many sided problems to be considered.

"Lest we forget." It is well at this time to remember that the chief obstacle to a satisfactory building code commission in the past has been a gentleman who advertises that his services are "good" although his charges are "high." When the code was last advised, the Aldermanic chamber was invaded by a very large delegation of technical men, representing the professional societies,

who had offered to perform the arduous service incident to its formulation of the ordinance — practically without compensation. The delegation was listened to respectfully and as promptly forgotten, and the gentleman referred to and some others got the job with "adequate compensation." The architects are vitally affected by the code, more so than any other set of citizens. They have a right to demand recognition through their properly constituted associations, and they should leave no stone unturned to secure this result, but failing in this they should at least find some way to impress their ideas effectually upon the new code itself, and, if a satisfactory code based on principles, and not details, is wanted, the architect *must* be willing to "accept responsibility" through a license or by some other means by which the administrators of the law may take it for granted that the designer is competent in his profession.



Architects of To-Day.

MR. G. T. SNELLING, NEW YORK.

THERE was no Tarnsey act then and most of our designers were "architects." Of the few men properly qualified to handle a large commission James Renwick was one. And so, when the Smithsonian Institution was about to be built, and it became the duty of the Secretary of the Treasury to select an architect, Mr. Renwick's selection as one of the men to be considered was a foregone conclusion. The Secretary was a just man. He realized that he needed expert advice. He decided to hold a competition and get it. He was a man of resources and he succeeded even without the assistance of the A. I. A. or an endorsed code for the conduct of competitions. Four or five of the best men in the country were invited to compete. Mr. Renwick was one; and he used to tell his friends how the Secretary did it. When the designs were delivered, all of the competitors were invited to meet the head of the Department in Washington, and after they were properly lined up in the Secretary's office, they

were addressed somewhat after this fashion:—

"Gentlemen: All of you have done most excellent work. In fact, it is so satisfactory, that the Department is in a quandary as to its final selection. All of the designs are hung in the next room and each design has been numbered. Now, I want each of you to go in there separately, one at a time, and excluding your own design, I want you to select the set of drawings which you believe to be the most successful. Having determined on your choice, just write the number on a slip of paper and give it to me as you come out."

This programme was carried out. The commission was awarded to James Renwick. There were no Millers at the action or the composition of the jury.

THE French government can well say with the Good Book: "Cast your bread upon the waters and it will return to you after many days." The liberality shown by France in providing an architectural education for American students is being well repaid. The label "made in France" could be properly attached to much of the decorative material now going in our important buildings. In one of our largest hotels recently erected Caen stone, French marbles, and cabinet work "made in France" have been used almost to the exclusion of the native product, and notwithstanding the unquestioned ability of our American artists as mural painters, this work, too, has been done by foreigners. Is this the way to encourage American art?

But the pendulum is now swinging slightly the other way. Among the many old houses being altered in the older residence section of the city, the "Colonial" type is a close second to the French,—and, while on this subject, it is well to remind designers that not all the good old work of this period is to be found in Maryland and Virginia. There is a virgin field, unfortunately becoming depleted year by year, in the old "Montgomery Ward," south of Division street, in good old Manhattan. Henry, Jefferson, and Pitt streets are full of old dwellings erected by English workmen in the years just after the war of 1812, but yet retaining many of the ear marks which made the Georgian period so attractive. The exteriors of these houses, with the possible exceptions of their doorways, are not such as to place their designers in the class with the Brothers Adam, but the interiors contain many charming bits of details, circular stairways, old black marble mantels with nob-grates, and much quaint ornament which should be, at least, preserved in a series of photographs as representative of the time "when old New York was young."

THE front of the old Astor House, built in 1830 in what was then a residence section of the city, and which is a well known landmark to every New Yorker, is about to be so radically altered that the oldest inhabitant would not recognize it. An old gentleman, well on in the eighties, told us some years ago that he had seen Broadway rebuilt three times in his life time. Now, he said, "The old Astor House is the only building on Broadway that reminds me of my boyhood, with the possible exception of St. Paul's." The old gentleman died last year—and the old Astor House front is soon to follow him by being changed so that its old friends would pass it without knowing it.

IT is so seldom that the biography of an architect is considered worthy of preservation by posterity, except among his professional followers, that we note with satisfaction that the Journal of Benjamin Henry Latrobe has just come from the press. These memoirs cover the period from 1796 to 1821, during which time the writer was in close touch with many of the men who founded the nation, and his writings disclose the fact that he was a philosopher, poet and humorist, as well as an architect and engineer. He came to Virginia from England in 1796 where he had been employed previously in the government service, and was soon appointed engineer to the State of Virginia. In 1803 Jefferson, with whom he was on terms of intimacy, appointed Latrobe surveyor of public buildings in the near city of Washington, with special charge of the capitol, then in process of erection. His instructions were to retain the essential features of Dr. Thornton's design, but he nevertheless made such considerable changes that in 1806 he was compelled to

defend himself in a letter to Congress. The original building having been destroyed by Latrobe's countrymen in 1814, President Madison reappointed Latrobe in 1815 to reconstruct the building, and until 1817 he devoted his time exclusively to this work. Upon his retirement Latrobe went to Baltimore and afterward to New Orleans where he died in 1820.

THE much talked of forty story skyscraper seems about to become a reality. Ernest Flagg has filed plans with the Bureau of Buildings for the proposed uniting and remodeling of the fourteen story Singer building with the eleven story Bourne building at Broadway and Liberty street, and the drawings in addition to the enlargement of the buildings, provide for a central tower 593 feet high, containing forty stories inclusive of those in the lantern.

Mr. Charles P. Warren in a recent lecture on tall buildings, given at Columbia University, stated that the only logical solution of the skyscraper problem was to be found in the vertical line. He recommended that the high building should be treated frankly so as to "emphasize its height." He pointed to the one example in New York, evidently Mr. Louis Sullivan's building in Bleecker street, and wished for more of the same sort. But does not 593 feet emphasize the height sufficiently without additional vertical lines?

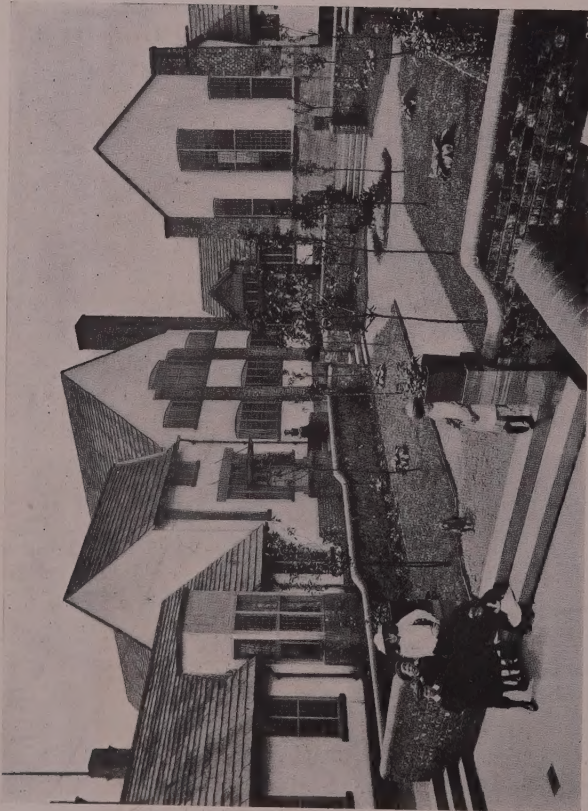
ARCHITECTURAL ADAPTIVENESS.

R. C. CHAPMAN.

TO make a virtue of a necessity is not always possible, nor is it a gift of the architect brought up and trained in the routine of an office where a broad view of his art is the exception. Limited in his experience and practical knowledge of building operations, the member of the profession confined chiefly to the drawing office is not always ready or prepared to take advantage of those conditions and circumstances which arise in the course of practice, such as those relating to site, proximity to other buildings, or to cost; use of certain materials, the purpose of a building, and other matters. These are details about which he does not concern himself when the design is made. They are after-thoughts, though they ought, in fact, to have become controlling factors in the design; and have dictated the motives of the architect. Half the failures of our modern building designs arise from ignoring the conditions of site and surroundings, designing a house or public building without reference to the level and surroundings of site, putting up a square-shaped building where an irregular or broken plan would have been more in keeping, or one of several stories where a two-storied one would have been more suitable, or in adopting a style inappropriate to the situation.

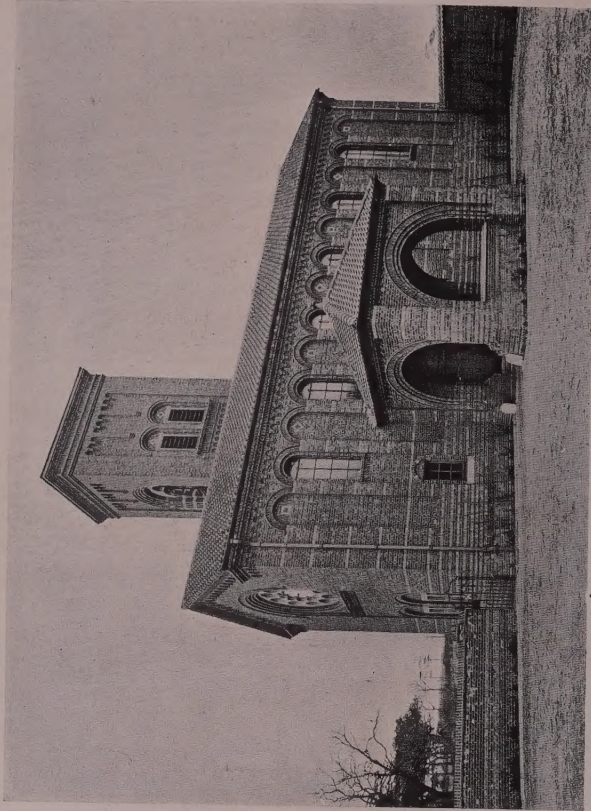
These mistakes, this neglect to grasp the situation, are common. A client may well feel dissatisfied if, after spending considerable money on a house, he finds the windows of his principal reception-rooms facing a road or some undesirable objects, when a little thought would have made them look upon a pleasant landscape or an agreeable prospect. Even a worse mistake is that of making the windows face a cold or rainy aspect, or a dull atmosphere, northward, when a trifling shifting of the front of house would have brought in the morning sun or the genial sky of the south. In town sites, the opportunities of planning the building to the proper points of the compass are limited; but even the worst aspect may sometimes be made endurable by introducing large

(Continued page 42)



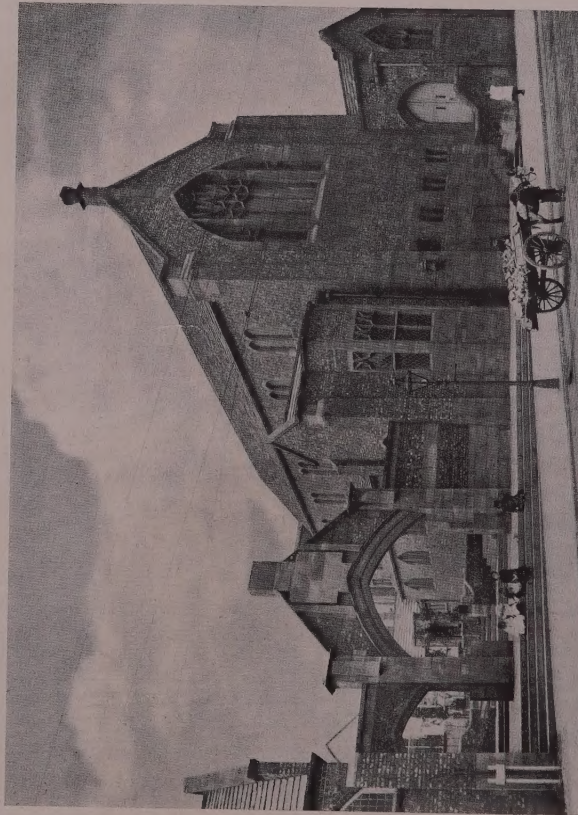
INNER COURT, WESLEYAN SCHOOLS, MIDDLETON.

Edgar Wood, Arch.



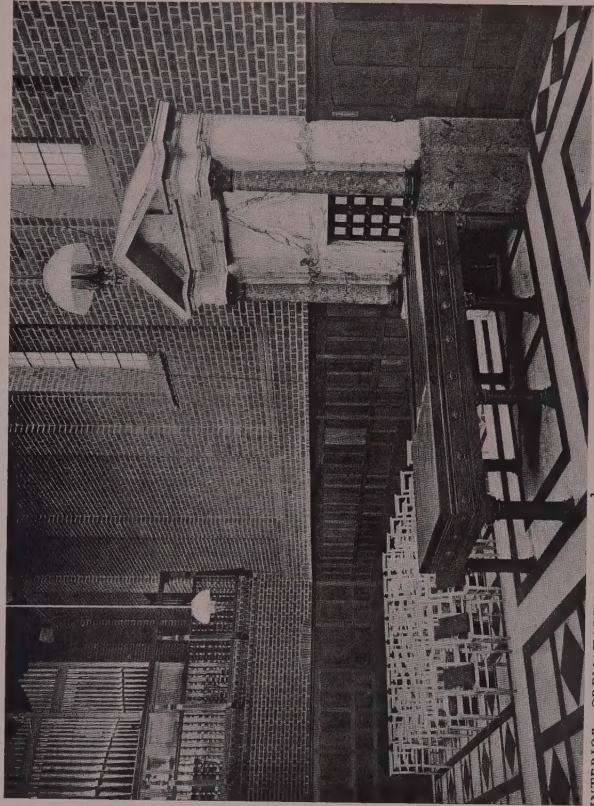
CREMATORIUM, GOLDER'S GREEN.

Ernest George and Yeates, Arch's.



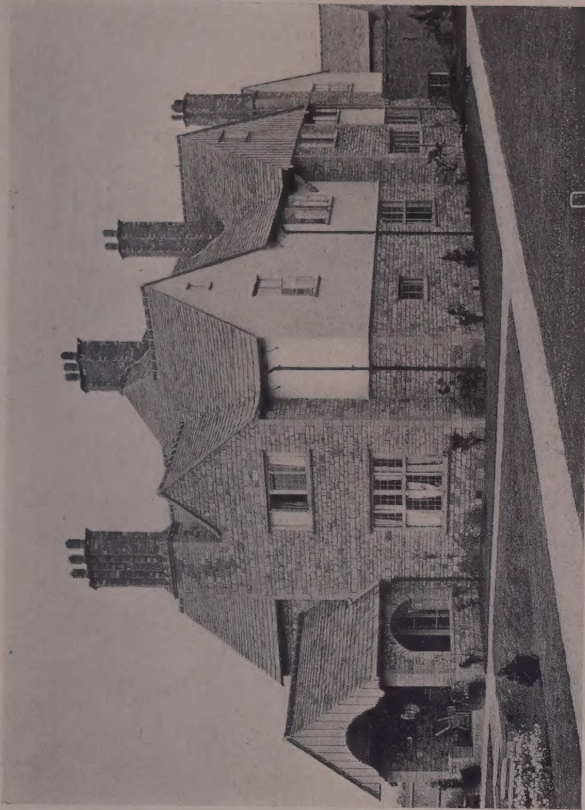
WESLEYAN CHURCH AND SCHOOLS, MIDDLETON,

Edgar Wood, Arch.



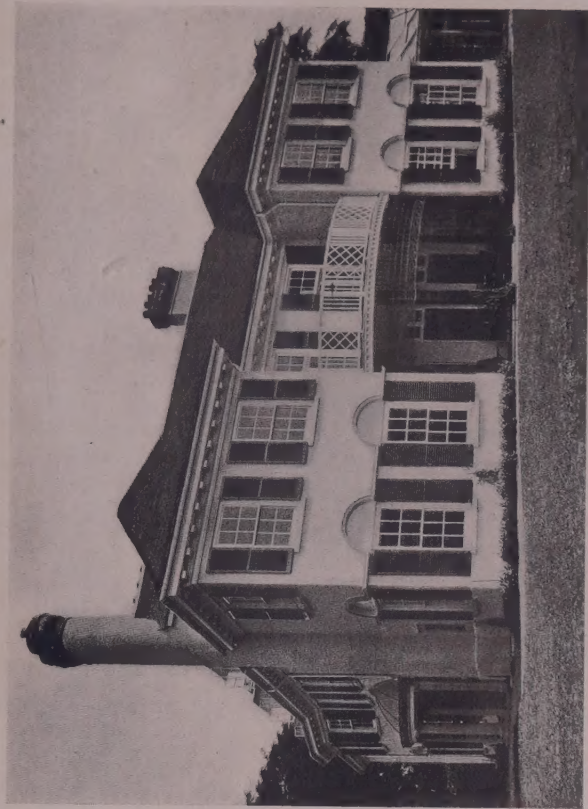
INTERIOR, CREMATORIUM, GOLDER'S GATE.

Ernest George and Yeates, Arch's.



GARDEN FRONT, BHSWORTH, WORCESTERSHIRE.

E. Guy Dawber, Arch.



GARDEN FRONT "STEEP HILL," JERSEY.

Ernest Newton, Arch.



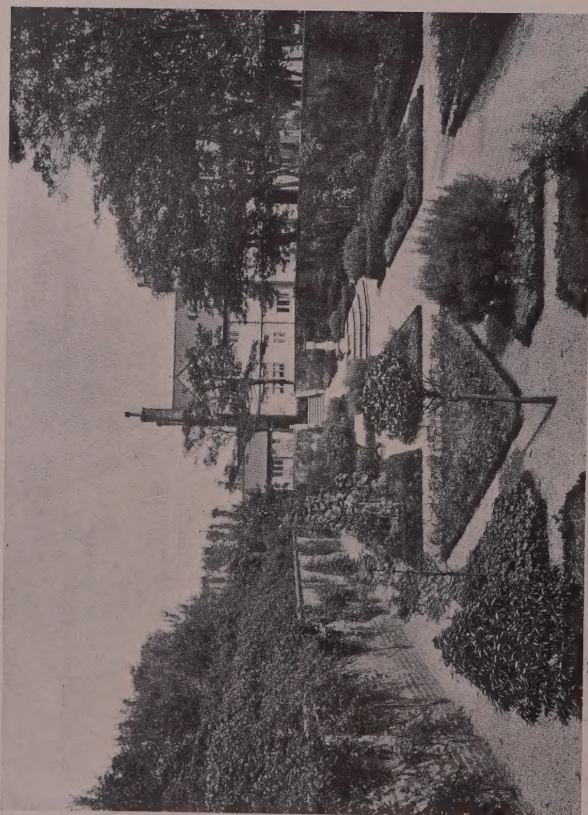
ENTRANCE FRONT, BHSWORTH, WORCESTERSHIRE.

E. Guy Dawber, Arch.



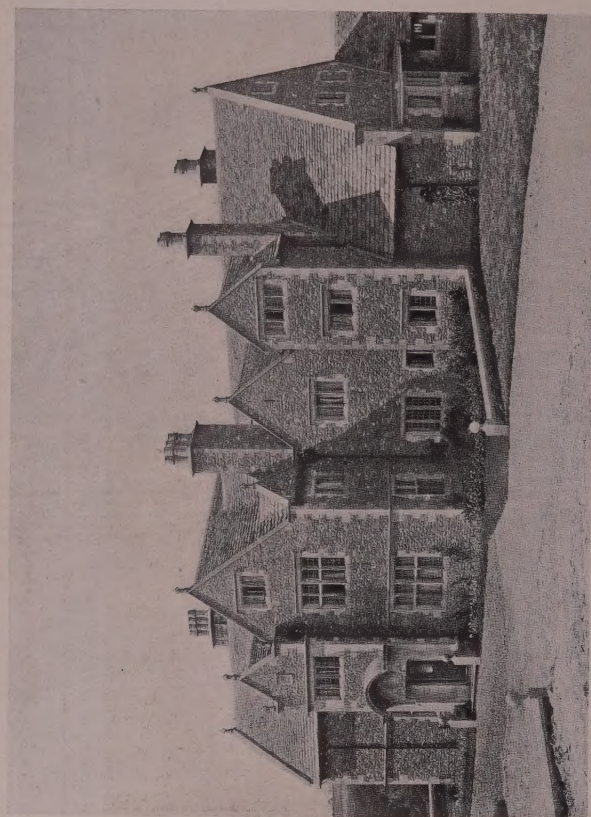
ENTRANCE FRONT "STEEP HILL," JERSEY.

Ernest Newton, Arch.



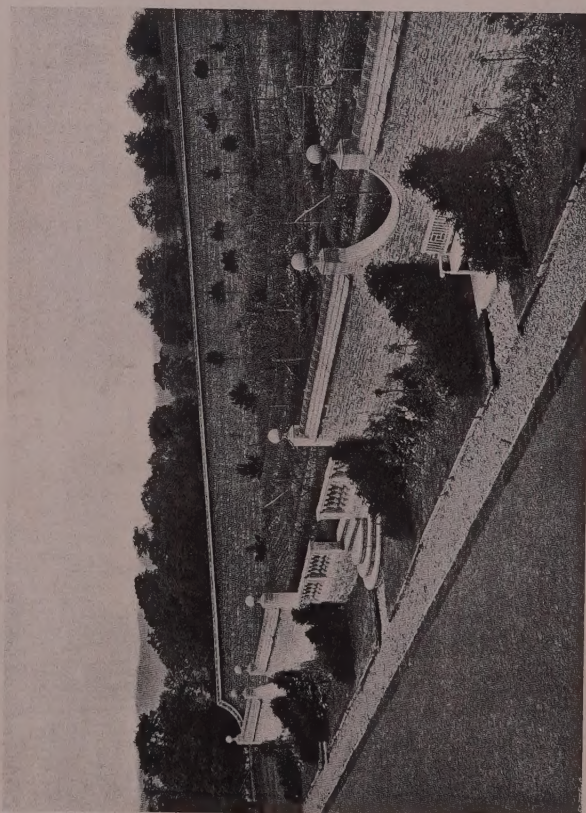
"NORTH CLIFF," FILEY.

W. H. Brierley, Arch.



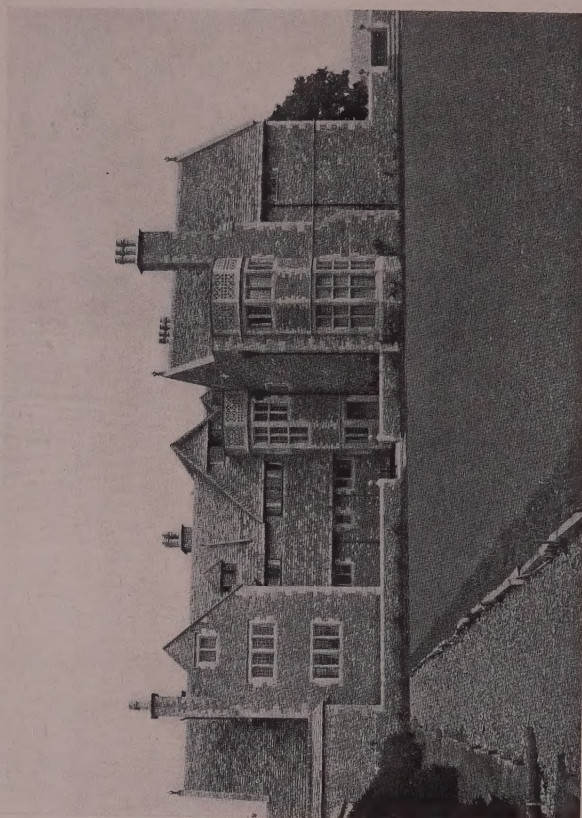
ENTRANCE FRONT, NETHER SWELL MANOR.

E. Guy Dawber, Arch.



KITCHEN GARDEN WALL, NETHER SWELL MANOR.

E. Guy Dawber, Arch.



GARDEN FRONT, NETHER SWELL MANOR.

E. Guy Dawber, Arch.

MONTHLY PICTORIAL REVIEW OF OUR ENGLISH CONTEMPORARIES.



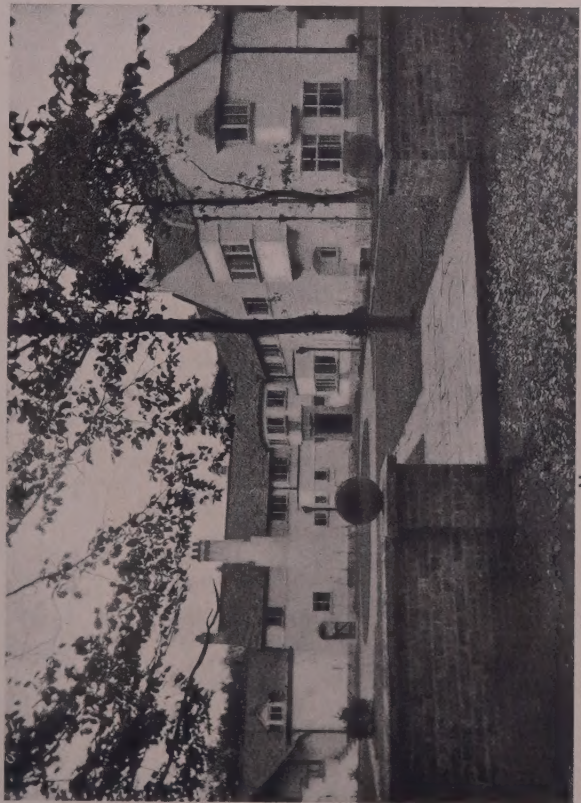
WINSLEY HOUSE, WILTS.

Silcock & Reay, Arch's.



"REDCOURT," HASLEMERE.

Ernest Newton, Arch.



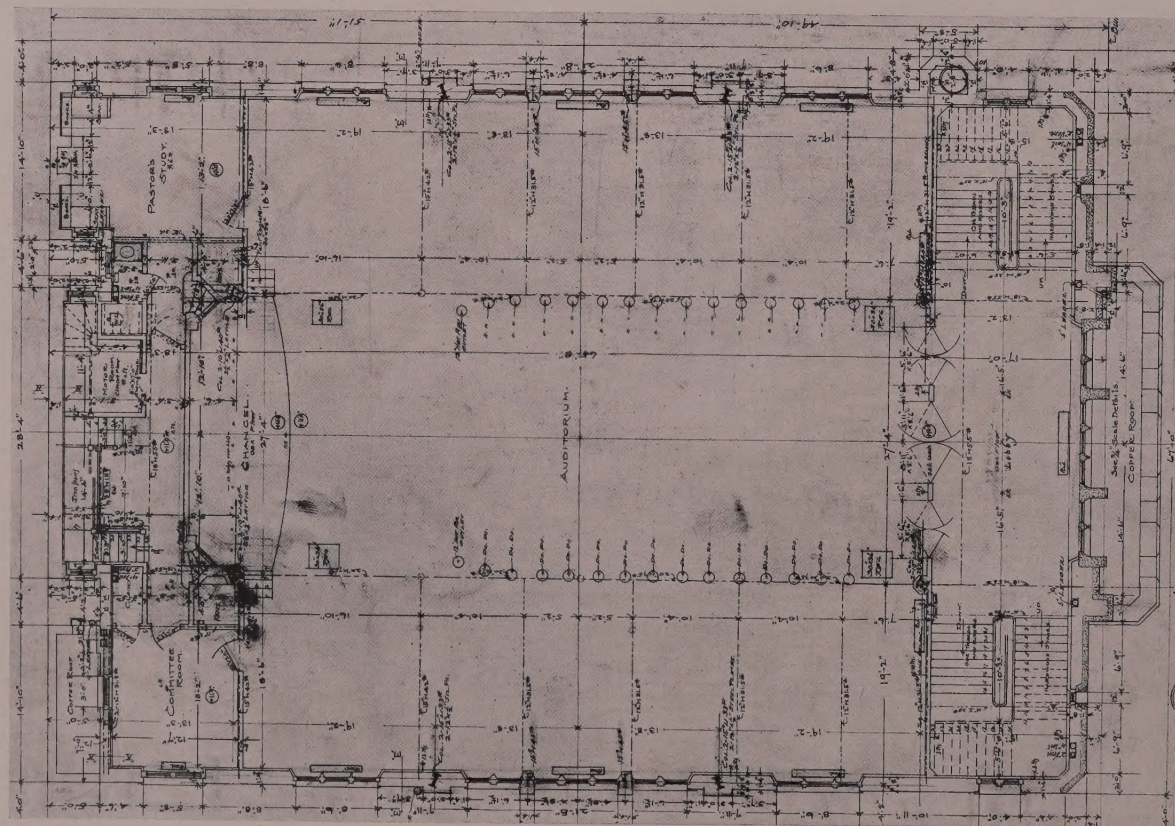
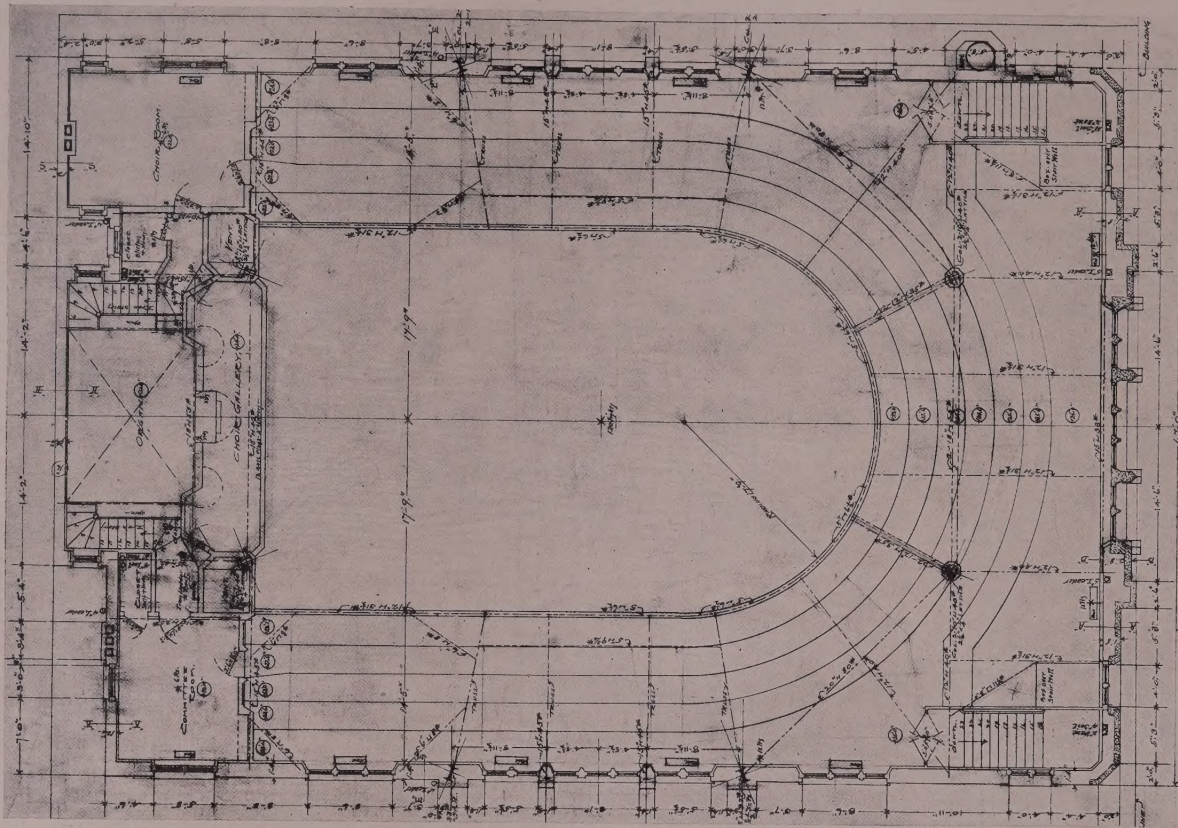
ENTRANCE COURT, "WOODGARTH," CHESHIRE.

T. & P. S. Worthington, Arch's.



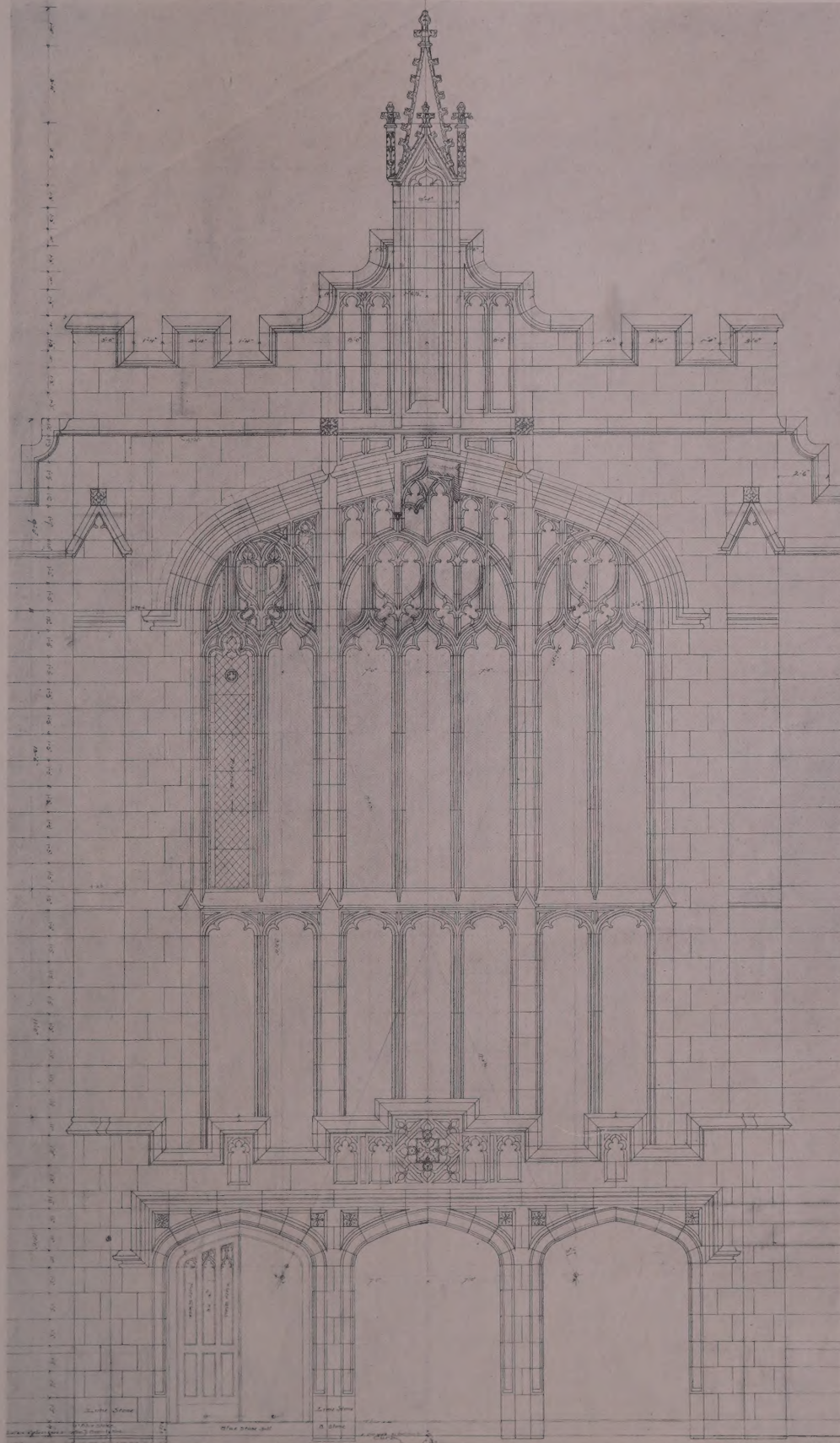
REAR VIEW, "WOODGARTH," CHESHIRE.

T. & P. S. Worthington, Arch's



PLAN, FIRST UNITED PRESBYTERIAN CHURCH, NEW YORK.

Frank E. Wallis, Architect. Wm. Crawford, Builder.



ELEVATION, FIRST UNITED PRESBYTERIAN CHURCH, NEW YORK. Frank E. Wallis, Architect. Wm. Crawford, Builder.

(Continued from page 35)

double sash windows, and by giving a little life and cheerfulness to the front. Even by obscuring the outlook by stained glass, the unsightliness of a street view can be obviated.

The mistake of neglecting opportunities is shown also in the choice of elevation. In how many of our narrow city streets are to be seen facades which cannot possibly be appreciated owing to the narrowness of the street designs!—with large bold features and cornices which ought to command a spacious thoroughfare, or small fussy details placed so high above the pavement level that one has to strain one's neck to look up at them. The fact is the architect makes his design in his office perhaps miles away from, and uninfluenced by, the surroundings of the site; he draws his elevation to suit his taste and regardless of the actual environment. Take, for instance, a building on a corner site with a narrow side street. Would it not be wiser and bolder to face the difficulty of the situation by giving the narrow street frontage a perfectly flat or superficial treatment, even if by so doing the more architectural front to the main thoroughfare was abruptly stopped at the return angle? We know it is just one of those difficulties the architect has to face.

The necessity of light in narrow streets is another fact which ought to be considered in the design. The avoidance of projecting cornices, the provision of large window openings, may be made in the artist's hands opportunities for treatment instead of being shelved till the absolute necessities of the case have to be met in a way that the architect had least anticipated. In America the architect appears to ignore anything that may be in the neighborhood of a building he is erecting that ought to influence his design, or in the main lines of structures immediately adjacent to his. In fact, whatever exists, however good and new it may be, it seems to be a direct challenge to him to fly off at a tangent, and do something extraordinarily ugly by reason of the juxtaposition. Supposing there is a new building of any passable design in a corner, and extending 100 ft. or more front, with good cornice lines, and the mass of a grey color, the architect who is designing the twenty-five adjacent feet will, nine chances to one, make his building blue, or pink, or crimson, and will bob his lines up and down absolutely regardless of any key that the other man has offered. He would not have people think, for the world, that his building might be part of the other fellow's. And so, they go on building without the slightest symmetry or sympathy in anything—a hodge-podge of forms and a kaleidoscope jumble of colors running riot. We suggest a commission of architects in every city to regulate building and prevent such a state of incoherency.

members of the Society and many guests were present, including Frank Miles Day, President of the American Institute of Architects; Prof. Laird, Director of the Architectural School at the University of Pennsylvania; Prof. Despradelles, Professor of Architecture Boston Institute of Technology; Prof. Marquand, Director of the Art School at Princeton; Prof. Weir, Director of the Art School at Yale; Prof. Martin, Director of the Architectural School at Cornell; Prof. Hooper, of the Brooklyn Institute of Arts and Sciences; Prof. Prevot, of Cornell; Prof. Revels, of Syracuse University; Prof. Spiering, of the Washington University at St. Louis; also William Barclay Parsons, the eminent engineer.

All these men are deeply interested in the report on the possible federation of architectural schools as proposed by the Committee of the Society consisting of Messrs. Cook, Despradelles, Carrere, Trowbridge, and Lloyd Warren.

The meeting opened with the following short address by the President:

"As we have important discussion before us to-night, I will limit myself to as concise a statement of the affairs interesting us as possible. From our educational point of view, I believe the report of your Committee will cover the attitude we should take therein. What I should like is to have the utmost enthusiasm manifested amongst the members of the Society as to their personal capability and willingness to take charge of ateliers or to aid those who already have this heavy charge upon their shoulders and who oftentimes need help. *The spirit we foster* is so well emphasized in the letters from our masters, which through the initiative of our corresponding secretary, Mr. Bosworth, we have the pleasure of distributing to you to-night, that merely drawing your attention to these letters, I will not insist further than to say that the interest and the affection in which we, their pupils, hold them, is indeed, as they express it, a great reward for the patience and endurance expended by them. It is with this spirit that we must continue their work in this our country that the fruit of their sowing may be the greater. If what we propose to-night should succeed, we must be ready to take off our coats, one and all of us, and upon the invitation of any institution needing our services, devote ourselves to the practice of our theories with little else in the way of remuneration than the hope to gain the confidence and affection of our pupils. I wish therefore, that those amongst you who feel the desire should offer to the Committee on Education their services in this capacity.

"The need of popularized architectural training is great, as will be seen when a conservative estimate puts the number of architects practicing throughout the country at 10,000, the number of students graduated yearly at perhaps 100, so that if we take twenty years as the average useful life of an architect, we have 2,000 trained men—one-fifth of the entire practicing force. As I have said, the only safety, therefore, is in putting within reach of the draughtsmen from whom the great majority of architects are drawn, the means of æsthetically training themselves.

"From Paris I have been requested to interest the Society in a proposed memorial to the Director of the Ecole des Beaux Arts—the great sculptor Paul Dubois. He was at the head of the School during the days most of us spent in Paris, and aside from his great talent and great works, I feel that the gentleness of spirit in the Ecole, that desire to help and encourage, was due in a great measure to his charming character, full of gentleness and "finesse."

The Society of Beaux Arts Architects

INCORPORATED 1894.

WHITNEY WARREN,
President.

D. DESPRADELLES,
Vice-President.

L. E. JALLADE,
178 5th Ave.,
Secretary.



JOSEPH H. HUNT,
Treasurer.

LLOYD WARREN,
3 E. 33d St.
Chairman Committee on
Education.

OFFICIAL ORGAN - - ARCHITECTURE.

THE Society of Beaux Arts Architects held one of its regular meetings for the year in the rooms of the Architectural League on Monday evening, February 19. One hundred and twenty

"We have also to elect a delegate and alternate to the Fine Arts federation to-night; Mr. Trowbridge's term ending, and the Executive Committee take the liberty of proposing Mr. Trowbridge to succeed himself, with Mr. Charles Butler as alternate."

Mr. Cook then read the following report of the Committee on Education:

There has been so much talk recently about the foundation of a new School of Architecture, established by members of the Beaux Arts Society, and more or less under the influence of that Society, that it seems worth while to attempt in a few words to tell exactly what those of us who have been interested in the movement have really had in our minds, and in making such a statement, perhaps we shall be able to arrive ourselves at a clearer idea of what we wish.

In the first place, it seems worth while to say that in the ordinary sense of the word we have not had in our mind the establishment of a new School of Architecture, and that such work as we desire to accomplish we do not desire to accomplish to the detriment in any way of the existing schools, or especially under the influence of the Beaux Arts Society or its members.

What we desire is to obtain in some way the predominance of the study of design from the first day when the student is emancipated from the mere use of tools and commences to be able to think that he is really studying a profession; for the study of design seems to us to be the beginning and end of all architectural study; and whatever other work is done by the architectural student is done because it is a necessity in designing and not because it is of value independent of design.

It would be easy here to enter into a disquisition as to what design is, its dependence on construction, and many other like remarks, but all these must be taken for granted.

We who are interested in the movement believe that the ideal condition of studying design, as in studying any art, is that of a body of students working together under a master, if possible aiding the master at times, and having as an artistic atmosphere the close relation of people studying together under a definite artistic influence; in other words, the old relation of student and master in the Middle Ages and the Renaissance. In our modern civilization, these conditions are rarely if ever possible. The English system of apprenticeship in an office apparently nearly the same is generally recognized not to have been entirely successful in practice, and has been I think largely abandoned in our day. The nearest approach to the ideal state of things that we know is the grouping together of architectural students in the French Atelier. We say French Atelier because that is the one which we best know, although it is not confined strictly to France. If there were only one such group much would be obtained; but in the Paris School there is another gain, that of the competition not only of individuals in a single group, but of different groups working under different masters, with different influences and coming together in the solution of a single problem, which they have the opportunity of seeing and judging.

We can hardly insist too strongly on what seems to us to be the value of this gathering together in one room of different influences applied to a single problem. The pupils of the different schools thus competing on the same subject, the spirit of emulation is higher, the success or failure more instructive and stimulating. Evidently it is very difficult in any of our architectural schools to obtain this result to the same degree as in Paris, but a commencement has been made in this direction by Columbia College, and if Columbia College or the students of Columbia College were the

only ones influenced we might be discouraged in pushing this movement, believing that the same result would be obtained as far as the Columbia College students are concerned by an enlargement and extension of this beginning; but there are a very large number of other students in the architectural schools where such a system would not be possible on account of the position and environment of the schools themselves. What we desire then to obtain is that in the same way as all the men in the different Paris Ateliers work upon one problem and have an opportunity of judging not only how this problem can be solved under their own influences, but how it can be solved under others quite different, so the men of the different architectural schools in this country may be able to compare and judge, and in this way establish certain standards of work which would be recognized in all the schools. In order to obtain this result we should hope that the co-operations of all or as many as possible of our architectural schools could be obtained, so that each problem in design may be determined and given out by a single and central body in which all of them would be represented; and solved independently in the different schools, where it is hoped the teaching may be modified by the introduction of a system which would assimilate the pupils to the pupils of an atelier. We should also hope that these studies in design should be judged and rewards given by the central body, and that this central body should comprehend in its ranks a sufficient number of practicing architects to form a majority of the jury. We do not consider that it would be desirable for this central body to undertake, at present at least, any further direction of what may be called the subsidiary part of architecture (of which the best example is the necessary mathematical knowledge), other than to attempt to impose a certain general uniformity of study in these matters.

If then this plan were carried out it would result in the federation of architectural schools, each one of them teaching the subsidiary branches much as they now are taught, with perhaps some suggestions from the central body, each presiding over the study of design in their different centers, but abandoning the naming of the subjects and the judging of the results to a central body.

There is one other point which we have in view. There are in all of our offices a very considerable number of exceedingly talented and useful draughtsmen, men who have embraced architecture, not as many architectural students in the schools do, because it is an elegant profession, or as one of many careers to be chosen, but because they have felt it was the most congenial way in which they could earn their bread. These men, whom we have all of us learned to respect and admire, are, with few exceptions, unable to attend any regular course of architectural study, and we wish our scheme not to forget them. Opportunities for the study of design can be given to them to a considerable extent by the establishment of architectural ateliers where work can be done at night, and a considerable number of these already exist in New York and elsewhere. It would be by no means impossible to establish night schools in which the other education necessary to an architect could be given; but hitherto there has been no adequate way in which these men, and the earnest, excellent work which they do, could be formally recognized. We should consider that we had achieved very much, if we could persuade the architectural schools from whom we hope co-operation to allow such students who had faithfully attended night school courses given in this way to enter their examinations on an equal footing with their own students, and to show by what they do in these examinations whether or not they have profited by the instruction given them. If they pass the examinations satisfactorily,

we should hope that a certificate of the same could be given them by the central body, and while we do not ask any architectural school to give its degrees to any one except the students who have complied with all its conditions, we would expect that the central body, whatever it may be called, should feel that it could confer upon them a degree of its own, certifying to their success, both in study of design and in the other necessary studies.

By what has been said it will be seen that we are not attempting to found a new school or to disturb the old schools, but if we can, first, to give to methods of study which are comparatively new in this country a fair trial, and, secondly, to benefit a large class of talented young men. We do not any of us desire that this movement of its direction shall lie in any way with any special class of architects, either those who have been educated in Paris, or any others. We do not desire that the name of the School of Fine Arts or of our Society shall be identified with the movement, and we should welcome more than any one else the co-operation of such a large number of our fellow architects who have no such affiliations, that our own identity should be lost.

Mr. Frank Miles Day, President of the American Institute of Architects, was then introduced. In speaking of the report of the Committee on Education, he said:

"Emerson says in one of his essays (it is twenty years since I read it and I cannot recall the exact words), but he says in substance, that the man of genius is he who gives voice to what every one else is 'about to say,' and certainly the foregoing report has in that sense the mark of genius, for it is pretty evident that we were all 'about to say' that a movement such as is here proposed, is necessary—the thing is unquestionably needed. No one who has followed the course of architectural education in America can deny the stimulating effects or the methods of your society, or fail to see that something was pointing in the direction of these proposals. It seems so perfectly evident that there must be some process of co-operation so that the schools may in some way be brought together. For ten years I have been a lecturer in the University of Pennsylvania; for four or five years I have been deeply interested in the work at the Pennsylvania Academy of Fine Arts. I remember very well the numerous good results that took place as soon as the teaching there was related to the Beaux Arts Society; how the men stayed up later at night finishing their work, and how they worked on Sunday and every day, and how the whole thing was transformed by the scheme of co-operation.

"I have the honor to be chosen one of the teachers of architectural design at Harvard University, and with the other members of the corps I have discussed the precise movement that you have on hand. I do not know whether we came to discuss it through hearing of your movement or not, but it was a natural thing that we should talk about the work of that school through the needs of other schools; through the need of seeing where that school stood in relation to other schools, and I am sure that there are a number of men connected with that school who would welcome such a movement as this. It may not be easy to bring about—it may be difficult—but I feel sure that fully one-half of the people will gladly consider the present movement.

"I do not feel called upon to say very much more. I think I have represented the state of mind of many people in saying that we are just on the edge of some great movement of architectural education in this country. I think it is a happy omen. I feel sure the great body of architects over whom I have the honor to preside will agree with me. I have lately appointed a committee to take

up the subject of architectural education, and I tried as far as possible to appoint on that committee representatives of the most diverse interests in order that every shade might be represented.

"We had hoped to have present with us to-night Mr. Cram, but unfortunately an engagement of the most pressing nature prevented him from coming.

"I feel confident, however, to say that the committee will in every possible way aid your work, and I wish it the highest success."

Prof. Despradelles, as a member of the Committee on Education, from whom the report emanated, branched off somewhat from its special bearing, and entertained the members by telling them of the educational affiliation in France between architecture and engineering, outlining the course of training of the young engineer in his native country as not only comprising the branches of study dealing directly with construction, but embracing at the same time elementary training in architectural design, just as in our country architects are required to become familiar with the principles of construction."

These remarks were very apropos of the announcement by Mr. Lloyd Warren that Mr. Cornelius Vanderbilt has made arrangement for Mr. Hornbostel to go abroad this summer, with the definite purpose of collecting comprehensive documents of engineering works properly so-called, where associated with or subjugated to architectural composition.

The President then called upon Prof. Spiering, who gave an interesting and suggestive account of his experiences in conducting his atelier in St. Louis. He said in part:

"The Department of Art in Washington University has both day and night students—the day students are the regular, and the night students are the draughtsmen from the various downtown offices.

"It was now possible for a draughtsman to gain an architectural education and to obtain a degree while earning his living in an office, either in the University or in a private architect's office, say one taken by myself, for instance, in a downtown location, to enter for examination at any time, provided he passed the examination at the given dates.

"I take great pleasure in assuring you, gentlemen, that the doors in Washington University, in St. Louis, are wide open for those who wish to gain a knowledge of architectural education in the most complete sense of the word."

"Prof. Prevot, of Cornell, then made an interesting address in French, in which he told of his cordial sympathy with the project of the Beaux Arts Society to organize a more general instruction of architecture for all the younger men throughout the country, and of the possibility of concentrating and unifying this teaching through the Universities. He said:

"You know, as well as I, the devotion that our President has brought to the cause, aided moreover by other influential members of the society. The goal of their perfectly disinterested efforts is on the point of being attained. It suffices that all the Universities shall consent. I consider these efforts so very praiseworthy that as a University Professor I associate myself to it fully. What have we tried to do to aid these efforts? What have we done? This, in a few words, I shall attempt to tell you. It is moreover extremely simple. A University, though remaining wholly itself, may, nevertheless, conform to the rules of the Beaux Arts Society and work perfectly with it. The question was how to adopt the programmes of the Beaux Arts Society at the University of Cornell, to which I have the honor of belonging, without interfering with the

regular order of courses, or depriving the University of its own 'personality.' I mean to say—leaving it its rules, its own directing, its own right to judge the work of its pupils—in a word, its independence. In arranging, therefore, the dates of its problems with the competitions of the Beaux Arts Society, it was easy to give our students these same programmes. The designs, when finished, are judged at Cornell by the faculty, who distribute mentions and medals, the latter being from the point of view of the students much too rare. Who is there amongst us who at the School in Paris has not made the same complaint? The students are graduated upon these judgments, which are our own. This done, we send these problems to New York to be judged there a second time by the practicing architects. It is thus that I have managed it for the last competitions of the Society, through the consent of Prof. Martin, the Director of the College, who has greatly aided me. Do you know what the result of it has been? This is interesting. An emulation has sprung up amongst our students. They all wish to do the competitions of the Society, and it is for them a great joy, a veritable recompense, a very great honor, when the faculty has decided to send to New York one of their drawings. I have therefore obtained the emulation that I hoped, but to a degree wholly unexpected. This emulation comes, I believe, from the fact that the students understand that they are not only competing amongst each other, but that the competition is more extended. It is, in a fashion, the application of the atelier system of the Provinces in France."

He went on to say that he had no doubt but that when the proposed system should become perfected, it would lead to the most excellent results, and that the time would possibly come when the committee of judges should be composed not only of New York architects, but should comprise a representative from each of the Universities.

Prof. Weir, of Yale University, then spoke as follows :

"The name of your society, before I came here this evening, interested me from the fact that I had not clearly determined how far that name was associated with a profession, or how far it was identified with methods and with the standards of education set in that form of the Ecole des Beaux Arts, and the reaching power that is centered there and reflected here, is of course of the deepest interest to all schools. The Yale school of Fine Arts was, I believe, the first instance, not only in this country, but I understand in the world, where the Fine Arts were brought into the University, had co-equal rights with other departments in the University. We have maintained at Yale, from the beginning, the respect and the rights and the privileges that are accorded a Fine Art, and although still in its infancy, it bears out its original purpose. The school of fine arts at Yale College has not yet included architectural design ; it aims to include art, designing, sculpture, and its development has been in reference to painting and sculpture, and just now it is my pleasure to attend this meeting because the subject of architecture is to be brought before the corporation, and we hope to take some active steps in the matter.

"The new scheme of instruction in art that has been developed in modern ways is very marked, and in advance of the Renaissance idea. The school of Fine Arts at Yale College from the very first was patterned after the Beaux Arts, and when I first took charge of that school thirty-five years ago I met a good deal of what has been suggested by you and your art in reference to the attitude of the active body. The special subject spoken of this evening is in my mind because here is indicated the direct connection between the profession and the school—schools of any kind—and I am familiar

with them in many varieties from my experience in the University, and there is a great gap, or gulf, between the schools and the profession, a gulf not bridged. Now this seems to me the first time I have come in contact with this broad attitude definitely and particularly, and it seems to me a solution of the problem, and I could not speak too highly of it.

"But one other word I would say—that oftentimes the faculties of the mind develop more definitely by viewing them from different standpoints. Looking at the work of architects as a painting, looking at it as sculpture, and appreciating the feeling of the painter and the sculptor in regard to the value of space and line from that point of view, *there* I see the suggestion that has come to my mind to-night by this association. I emphasize that this is to be not an age of experience, but of tradition."

Prof. Revels, of Syracuse, said :

"I received a number of newspaper clippings from the New York papers in regard to the formation of a separate school for the study of architecture with the proper curriculum. We have been studying along these lines. We are in need of such a school for the many young men who have been unable to get the required preparation in the regular school course—in many cases some of them have asked for degrees.

"I would suggest that we all get together again and talk this matter over, as I would like to take a report back with me to my school."

Mr. Bragdon, of Rochester, said :

"I am entirely in sympathy with what your Society stands for in this country—their splendid attitude—and I know through my personal experience, I know that all the æsthetic training I ever had I got in going into competition. As you know, twenty years ago there were very few competitors. The number of schools which are open to all the draughtsmen of the country is immensely inspiring ; it brings out the best there is in you, and makes a magnificent spirit, and I want to say that I am entirely in accord with it, and although not a member of the Society, you can call on me for any co-operation which I, in my small way, may be able to give."

In a letter to the President, Prof. Mann, in charge of Architecture at the Washington University, said : "The present scheme of education appears to be rigidly fixed and tightly drawn. The tradition that a student *must* finish his course in four years must be broken down. I wish the plan complete success."

The following resolution was then passed unanimously :

Be it Resolved, That the Society agrees that what the report proposes is wise, and desires that the present Committee be continued, and that they obtain, if possible, a conference of the representatives of the different schools to perfect the report and to formulate a schedule upon which it would be possible to give a trial to the proposed scheme ; this being, if possible, accomplished so that the trial may come off next year.

The following candidates for membership and associate membership were then elected to the Society :

For Active Membership—Charles Collins, Alfred Morton Githens, Edward L. Shire, H. Devill, H. D. Upton, Walter H. Thomas, Herbert R. Laud, E. A. Dennison, Howard Chapman, J. D. Boyd, A. L. Fechheimer, T. W. O'Connor.

For Associate Membership—I. C. Moller, I. N. Phelps Stokes, H. S. Olin.

Delegates to the Fine Arts Federation, Class of 1909 :

Delegate—S. Breck P. Trowbridge.

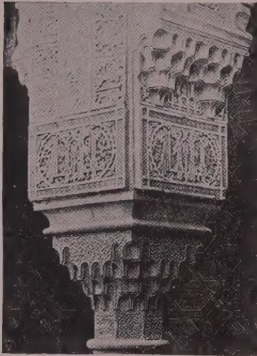
Alternate—Charles Butler.

THE SCHOOLS OF ORNAMENT.*

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Moorish.

Omniad Caliphate, 775 A. D., at Cordova. Fall of Grenada, 1492 A. D.



Capital, Alhambra.

ANTERIOR to the invasion by the Moors, there were in Spain, as in France, many Roman and Romanesque remains scattered through the country which had been up to that time the chief resources of inspiration for contemporary builders and designers.

Art had reached a low ebb and a few decades more might have practically killed it, when the Moors with invincible force brought conquest in one hand and the arts of luxurious, pleasure-loving people in the other,

and taught the vanquished to produce works of which they had previously had no conception.

The larger cities were speedily enriched with beautiful buildings, of which the Alhambra is to-day the best example. To be sure these were largely the handiwork of Moorish artisans, but the effect on Spanish art was far reaching.

Moorish ornament is like other branches of Saracenic design, full at times of the most intricate patterns, showing often a most delicately enriched background, upon which is displayed a heavier pattern with a flat surface.

Geometrical patterns play a most important part in it and on them and their variations continual changes are rung. The circle, triangle, pentagon, hexagon, etc., form the basis for outlines between which and the lines connecting them, exquisite patterns are introduced.

One of the noteworthy points of Moorish ornament lies in the skill with which the conventional treatment of the subjects was accomplished. In no case do we observe faithful transcriptions of Nature, and yet in nearly all this work the motives were derived from flowers, leaves, or other natural subjects,

always conventionalized in the most effective manner.

Animal forms were excluded, being forbidden by religious prejudices, and hence the introduction of the human form, so often an inspiration to the designers of other lands, was withheld from Moorish artists.

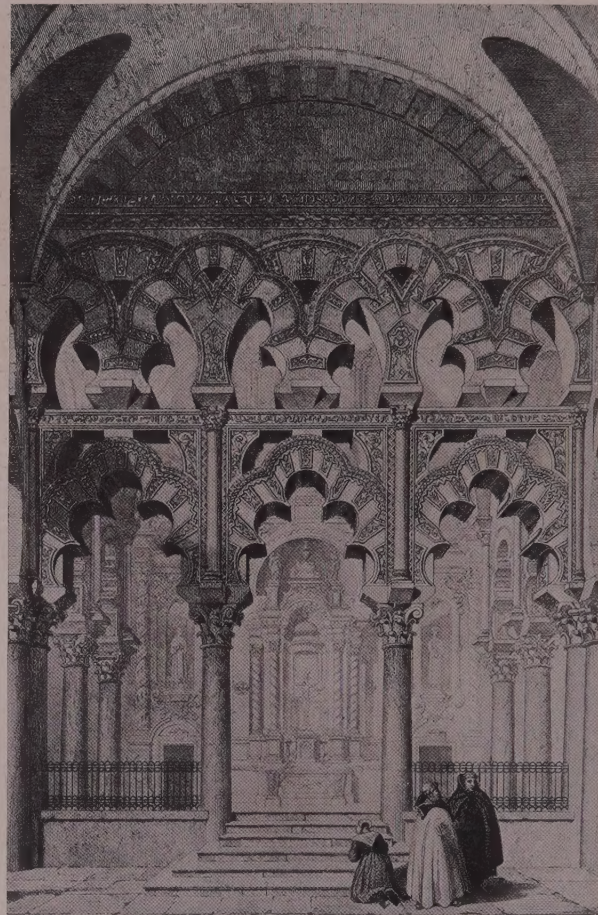
It is hard in limited space to say what ultimate effect the occupation of the Moors had later on Spanish ornament, but we can



Arabesque, Alhambra.



From the Alhambra.



Mosque of Cordova.

put it briefly that the Renaissance in Spain glows with Oriental fire, richness and color, all of which are Spanish traits largely derived from the South and East and largely due to Moorish blood.



Triple Arch Ornament.

design in general! But such hot blood must perforce burn itself out and the Inquisition was probably the logical result of Spanish conquest and wealth.

Color plays such an important part in Moorish decoration that it cannot be painted in words; the Alhambra cannot be adequately described, it must be seen if one would take in all the beauties of this school in its best known example. Undoubtedly there is much Moorish decoration, particularly in coloring, which seems barbaric and crude, but it is never so crude and raw as many of our modern imitations.

The Saracenic character is strong in many Moorish designs, but nowhere do we recall examples which equal the



Moorish Capital.

* A series of articles written by Mr. William Winthrop Kent, Architect, forming part of "A Treatise on Locks and Builders' Hardware," by Henry R. Towne, President of the Yale & Towne Mfg. Co., and Past President of the American Society of Mechanical Engineers. This book is profusely illustrated and contains more than 1100 pages, 4x6 1/2". John Wiley & Sons, Publishers. Price, \$3.00. It is the intention of the publishers of ARCHITECTURE to reprint one school in each number.



In Hall of Crowns, Alhambra.

best of the creations of the Mamluk period of the Saracenic art further South and East.

What would have developed had the Moors used animal forms it is hard to say, but probably something of the nature of Persian art, but less refined, would have been the result.



Inlay on Beveled Surface showing Persian Influence.

INTENTION IN ORNAMENT.

H. S. STOKES.

THE complexity of ideas and thought which underlie the expression of the modern artist is not to be denied. In whatever form the result may appear and in every medium employed

there will be found the same departure from the abstract principles of beauty which were sufficient to satisfy the more simple attitude of the masters of a former time. The various revolutions in style which have taken place in recent years and the enthusiasm expended is sufficient evidence of the desire for a more direct utterance than the academic use of forms and features of the preceding and the rejected fashions will allow. In every revival, however, the mistake of re-embodiment rather than the spirit has been made. The result has often been characterized as meaningless, chiefly on account of the fact that the more readable portions of the design have nothing in relation to the contemporary life; that is, containing no reflection of the forms then in use as exemplified in clothing, manufacture, and other utilitarian and artistic expressions. It is becoming more and more infrequent to witness the obsession of a past style carrying away an artist from his more direct expression. A certain number of most able designers have endeavored to revert to principles in which forms and ornament of purely abstract character have predominated; the result has been more than a lack of warmth and interest. It has resulted even in a certain priggishness and complacency in the quality of design which has passed the bounds of austerity. This negative attitude of mind has insisted on the beauty and unshamedness of what I may call the nude, and we are left without a vestige of moulding, ornament, or trimming whatever, and we are asked to be witness to the emotional quality of the bare surface and the lack of orderliness and articulation which such effects display. We have thus the two extremes—the academic use of old forms and features applied arbitrarily under conditions which are entirely opposed to those which assisted to evolve them, and the attempt to ignore traditions altogether to be entirely original, with the results suggested. With such forces in opposition, and with the admitted sincerity of both, a certain compromise has inevitably resulted, just as we find in modern musical composition, “Characteristic illustration of things which are interesting and attractive on other grounds than mere beauty of design or of texture,” combined with the survival of forms which are not to be denied, since

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they have been proved by a gradual evolution to be satisfactory, graceful, and harmonious, and also by virtue of their logical basis and origin. Again, the very varied and particular uses for which the modern building is now designed may even result in something analogous to the element of realism which has been so prevalent in the other arts. The quality of suitability for the purpose for which they are designed leads to the classification of edifices which in past times were almost entirely either ecclesiastical or residential. At a glance it is revealed to which of the two categories the majority of old buildings belong; but with many modern examples, with their infinite variety of purpose, it is hardly so clear, they might say, as the American poet Whitman—"Do you see no further than this façade, this smooth and tolerant manner of me, I am not what you suppose, I am even more interesting than you suppose," or something to the same effect, with every justification. In the case of the modern building of the residential class, from the cottage to the town house, this veil of abstraction is legitimate enough. It would be ostentation of the most objectionable kind to insist on the individuality of the ordinary citizen, and the country or suburban palace is a retreat, in the design of which the personality of the owner is better unexpressed, save in the case of a royal or princely abode; but in the many varieties of public and semi-public buildings which are now erected, there is surely no need for such uniformity or negative qualities, and the purpose of these buildings might be expressed in many ways, both allegorically and literally, to stir the imagination and swell the pride of those who have common property in them. Though this result may be to some extent achieved by the more grandiose treatment of their larger and architectural masses, it is hardly to be expected that any literal expression can result from such features, which are purely abstract in their general form; whether they happen to belong to an opera house, court of justice, or a library on a grand scale, one can imagine the same severity of architectural treatment underlying the design in each of these instances. When it comes to the subordinate details, however, of either of such examples as these, there is at once an infinite possibility in the variety of design and treatment, much in the same way as the costume of a human being may express character, worldly position, and so forth. The evolution of the arrangement of our public buildings has brought about many distinct types of plan, so markedly different and so peculiar in each variety, that it has become exceedingly difficult to break new ground when preparing a scheme for any additional work of a particular character. As far as inferior design is concerned, it must be admitted that a certain character in architectural treatment has often resulted from the very conditions im-

posed. The grouping of seats in a court house, or the arrangement of orchestra and platform in a public hall, or the generally accepted plan of a swimming bath, for instance, forms a basis from which may be evolved a class of design analogous in its principles to the Classical examples of temples and amphitheatres, or any building erected for a specific purpose. But I am more concerned with the plastic treatment of an exterior where so much freedom of expression is possible, and where, with the aid of sculpture deliberate and arbitrary methods might apply. I say deliberately as opposed to the Byzantine idea of letting the outward shape simply follow the lines of the interior, when sometimes ugliness is excused on the ground of truth. Let us have a due measure of expression of the interior by all means; but, following the example of Wren and other masters, let us clothe it with as much beauty as we can, and, in addition, let the purpose as far as possible be expressed in ornament wherever it happens to be used, for, after all, it is in the ornament that the story of a building can only be literally stated. It has been pretty well proved that the present style of Renaissance work, which is universally adopted for public work, is capable of the freest treatment and especially lends itself to applied ornament. The many examples in Paris, from the Opera House to the quiet recent buildings, are excellent proof of this. There is hardly any limit to the lengths to which the more accessory design of sculpture and ornament may not be taken and yet made to blend with the general design. We have passed beyond the academic copying of the Classic examples and old work no doubt in future is to be studied, not to be memorized and reproduced in whole or in parts, but with a view to extracting the logic underlying the design generally and the intelligent application and form of accessory features which serve to bind together and render harmonious the various masses of the general composition. The same would certainly apply to a study of ornament, for we are hardly in the position of the Italians who so often set out to reproduce the Roman and Greek work in every detail, and were only saved from a direct copying by the strong individuality they hardly knew themselves to possess. It is impossible for the modern architect to approach a design in this simple spirit any more than the informed artist, scientist, or whoever he may be, can work in a language he knows to be dead, or treat of a subject or theory which he is intelligent enough to understand has been absolutely disproved. Therefore, having gained technique and facility from an intelligent study of the past, he has all the wealth of suggestion which is to be derived from modern life and forms at his disposal to embody in the decoration of his design, just as in literature we have added to our vocabulary and expressions as the complexity of ideas have increased.

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